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ALEXANDER A. MCKAY

ALEXANDER A. MCKAY, a life member of the Art Institute, died in New York, November 10, 1914. Mr. McKay's will left \$100,000 for the maintenance and enlargement of

the Munger Collection of Paintings. Mr. McKay was born March 15, 1852, at Waukegan, Illinois. He came to Chicago about 1870 and remained here until 1898, after which he lived either abroad or in New York. Mr. McKay continued, however, to regard Chicago as his home and always retained his membership in various Chicago clubs. Albert A. Munger was his uncle, and from 1890 until Mr. Munger's death in 1898 Mr. McKay managed Mr. Munger's office and attended to his financial interests. Mr. McKay and his brother George A. McKay were the residuary legatees of Mr. Munger's estate. Hence the personal connection which prompted Mr. McKay's specification as to the purpose for which his bequest to the Art Institute should be used.

The Munger Collection of Paintings was placed on exhibition at the Art Institute in 1890 and remained here as a loan until 1898, when, with additions, it became the property of the Institute by bequest. The collection is hung in Gallery 40, which was fitted especially for it with a mosaic floor, marble wainscoting and steel ceiling. Mr. McKay was pleased with the installation and care given to the collection and by his bequest has provided for its future maintenance and increase.

FRIENDS OF AMERICAN ART

THE Friends of American Art are now in the fifth year of their organization; and including the very recent purchase of George Bellows' "Love of Winter," they have added to

the collections of the Museum fifty-seven paintings and three pieces of sculpture, besides giving to the Print Department about forty etchings and lithographs. The paintings, with the exception of one or two which have been sent to other exhibitions, are now hung together in Gallery 30.

Four of the paintings most recently acquired and the sculpture group by Paulanship were purchased from the Annual Exhibition of American Art. They are illustrated in this BULLETIN.

The bronze group by Manship, "Indian and pronghorn antelope," is one of the most interesting acquisitions. Mr. Manship has a very individual style, showing careful thought as well as delightful fancy. He conventionalizes draperies, hair, and such details as lend themselves to this treatment, in a fashion that is reminiscent of Greek archaic sculpture. His modeling is very careful and the finished work presents a complete design, quite the antithesis of the modern impressionistic sketch.

"Building the coffer-dam," by W. Elmer Schofield, is a powerful work by one of our most distinguished painters of the American landscape. It is a very large canvas painted with the vigorous brush and feeling for design characteristic of Mr. Schofield.



ALEXANDER A. MCKAY

BULLETIN OF THE ART INSTITUTE OF CHICAGO

Three of the artists represented by these recent acquisitions have a special connection with Chicago and with the Art Institute. Lawton Parker, Grace Ravlin and M. Jean McLane (Mrs. John C. Johansen) were former students of the Institute, and have had unusually successful careers. Mr. Parker makes his home in Chicago as does Miss Ravlin, although both spend much time abroad. Mrs. Johansen has lived for some years in New York.

Mr. Parker is already well known to readers of the BULLETIN. It will be recalled that he received the Gold Medal of the Paris Salon last year. His "Portrait" purchased by the Friends is now at the Corcoran Gallery exhibition in Washington and will go from there to the Panama Exposition.

Miss Ravlin is perhaps better known in Paris than in this country through her

groups each year in the Orientalists' exhibitions at the Grand Palais and New Salon. Three of her pictures, Morocco scenes, have been purchased by the French Government. Her Venetian painting acquired by the Friends is full of vivid color, action and expressive brush work. It represents an annual religious procession which marches from St. Mark's to the church on the Guidecca called the Redentore. The picture was painted from a palace on the Grand Canal and is a view of the procession as it crossed the Canal over an improvised bridge constructed on a row of barges.

M. Jean McLane's "Virginia and Stanton" is a delightfully spontaneous portrait of a little girl and boy, strong in construction and brilliant in brush work. It was awarded the Walter Lippincott Prize at the Pennsylvania Academy of the Fine Arts in 1913.

NOTES

BLANXIUS COLLECTION—Through the continued interest of Mrs. Emma B. Hodge the Amelia Blaxius Collection has received recently some interesting accessions. The most important of these are:

Spode vase with an ornate overhanging top with purple morning glory and gold stem decoration.

Two Sunderland lustre pitchers, the gift of Miss Maud Buckingham.

Chelsea figure of man and dog against green foliage and yellow flowers.

Two copper lustre bowls, one by Wood and Caldwell, with classic decorative reliefs.

Plate from the "Lincoln" set.

Five cottage figures, Staffordshire, of Dick Turpin (gift of Rev. J. Ladd Thomas), King Saul, Charity, pair of dogs.

Leeds pitcher or jug, painted, showing Christ and a companion seated on the bank of the Sea of Galilee.

Pierced border dish and tray of Bristol

earthenware, blue and white calico pattern.

Plate, blue willow pattern, Delwyn and Co. impressed.

Plate, Swansea, rose spray in center, relief panels and painted flower spray border.

Jug by Turner with pewter top decorated with hunting scenes in relief.

EXHIBITIONS OF MINIATURES—Two exhibitions of miniature portraits have been held this season: the work of the recently organized Chicago Society of Miniature Painters, in October; and from November 16 to December 26 miniature portraits by Alyn Williams, of London, president and founder of the Royal Society of Miniature Painters, England. Mr. Williams showed thirty-one miniatures including portraits of Queen Alexandra, Queen Mary, King Edward VII and many prominent people of England and the United States. He also gave a lecture in Fullerton Hall on the revival of miniature portrait painting.